JOHN ALVEY TURNER'S MUSICAL MONTHLY

KEYNOTES

"THE SUCCESS OF KEYNOTES IS THE KEYNOTE OF SUCCESS."

139, Oxford Street, London, W. Edited by D. C. FAIRWEATHER Telephone: Regent 3607.

Vol. II. No 3. MARCH, 1926. Price Sixpence.

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Editorial.

MESSRS. JOHN ALVEY TURNER will be moving to KEYNOTES HOUSE, 68, New Oxford Street, W.C., on or about the 20th of March. After that date, all communications relating to the business or to KEYNOTES should be sent to that address. We shall hope to welcome all our old customers at our new address, where gramophone salons, practice rooms and every possible convenience for musicians will be found.

The present number of KEYNOTES is, we think, fully up to the standard of the January issue which met with such success. On page 344 will be found "Mazeppa," the famous solo composed by Joe Morley. This is one of his very best compositions, and it will *not* be published separately for some considerable time. If extra copies are required, early booking is strongly advised.

Bernard Sheaff continues his valuable series of articles on Zither Banjo technique, and Claude Day his series of Ordinary Banjo Exercises. Sheldon Green concludes on page 350 his Elementary Harmony for the Banjoist, but we have secured further articles from this well-known Australian authority, including Knowledge of the Fingerboard, How to Jazz a Valse and other interesting subjects.

Other features include "Weber and his Guitar" by Philip J. Bone, "Confidence and Public Playing" by Edward Fairs, "Proficiency in Practice" by Chas. Stainer, "Sound *versus* Noise" by a well-known banjoist, and our usual monthly articles. The "Interview with Celebrities" this month deals with Mr. Olly Oakley: next month, Mario de Pietro.

Aston Banjo Club.

ON page 353 will be found particulars of the Concert to be given by this celebrated organisation on Saturday, 17th April, at the Kensington Town Hall. This promises to be an evening of exceptional interest, and the names of Joe Morley, Alfred Cammeyer, Bernard Sheaff, Cyril Weller and others ensure the greatest measure of delight for all enthusiasists of the Banjo and kindred instruments.

The Aston Banjo Club has been very busy of late with concert engagements, and details of two of their recent successes are to be found in the Leger Lines column this month. With such talented and enthusiastic bands as this, the future of the Banjo in this country cannot but look prosperous and assured.

EDITORIAL NOTE.

We do not neccessarily associate ourselves with the views and opinions expressed by our various contributors in KEYNOTES.

Zither Banjo Technique.

SCALE PLAYING (*continued*).

BY BERNARD SHEAFF.

PRESUMING that the exercises given last month have been conscientiously practised and the hands made to work absolutely together thereby, we can now proceed to study the more complete chromatic scales.

The illustrations on the first page of the Music Supplement analyses the scale from the open 4th string up to D above the stave—with the base string tuned to D we have a chromatic scale of two complete octaves, both ascending and descending.

Such a passage, even of one octave, is seldom encountered in any published compositions for the Banjo, and lest the student should think, therefore, that the practice and accomplishment of this scale is unnecessary labour, I will reiterate my introductory remarks of last month. Even when a player does not aspire to, or is not interested in solos which contain "runs," the careful and deliberate playing of scales cannot fail to improve his playing in every way—tone production, rhythm, easy and fluent left hand work, etc.

At the commencement of the exercises it is much the best way to play rather softly and quite slowly, watching that every movement of both hands is to perfection, and listening that each note is clear and of uniform quality and quantity of tone. Afterwards, and as a secondary consideration, speed should receive attention, but gradually, step by step.

I have selected the middle part of the scale—Example 1—for practice first, and for the sake of simplicity the first bar can be played over several times by itself. As regards the action of the left hand, it is the same as in last month's preliminary study, *i.e.*, the four fingers are used up and down without a movement of the hand itself. The second bar (which can also be practised separately) is the same in this respect, so we see that there are only two positions of the left hand and (between these positions) one shift.

It is the neat execution of this shift that must first engross our attention. It is possible to do this with comparative ease on account of the fact that the open 5th string G occurs between the movement of the hand, so the fullest advantage must be taken of this.

Commencing with the first bar of Example 1, the shift down occurs first. With the first finger on G sharp in readiness, commence with the 5th string G and in proceeding up the scale to B, allow the fingers, one after the other, to remain on their respective frets in readiness for the descending passage.

When A flat at the end of the first bar is reached, the hand, with the first finger remaining lightly on the string, should be drawn back easily so that the first finger reaches D sharp, having the 4th finger ready to drop on the F sharp the moment the right hand 2nd finger strikes it.

The fact that the first finger is ready down on its proper fret greatly assists the neatness of the shift, and consequently the fluent sound of the scale, as it makes it more easy for the other three fingers to remain close above the frets when the hand moves.

These bars should be played three or four times over without a break, after which Example 2 can be attempted.

The first thing to notice in the second exercise is that in descending we do not use the open D string, but obtain this note on the 2nd string. This is in order that the system of right-hand fingering is not varied, as to make a slight alteration in the left hand is preferable to using "crossed" fingering with the right, which is not appropriate to the scope of this particular exercise.

Example 3, the upper part of the scale will, I think, require more practice than either of the preceding sections.

Here again, in consideration of the right hand fingering, there is a difference in the left hand work when the scale descends.

The F sharp at the commencement could, of course, be played on the 3rd string, 3rd finger, without moving the left hand, but as this portion is part of the complete exercise shown in Example 4, it is better, for practice, to make the shift as written.

The 5th string is again made use of to facilitate the movement to the 9th position. Some players will doubtless find it a little difficult to drop nicely on the 9 P. and pick up the run on the second string, especially when the complete exercise is attempted. In that case it would be advisable to play F sharp, G, G sharp and A only at first until the left hand shifts smoothly.

The next phrase to play is the descending scale from D (same example), which will probably be found a little more difficult than anything else in the exercise. This is because we adopt the somewhat unusual procedure of holding the 2nd finger down on the first string and commencing on the 2nd string with the 4th finger.

Example 4 is the scale almost complete except that I have reserved the 4th string chromatics for Example 5 which shows the fingering for both C and D tunings.

The bass string at D is most appropriate for playing up to the top D—with the C tuning it would be more melodic to ascend only as far as C.

Lack of illustrating space prevents my showing this, but I think the student should quite easily be able to find this and many other similar chromatic scales out for himself.

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The Mandoline.

By Pasquale Troise.

Embellishments.

EMBELLISHMENTS are small grace notes and signs used in Music to give further colour, expression and variety to Musical Compositions, which, however, do not count for time and do not in any way affect the time of the piece (as will be seen from examples). The understanding of these grace notes and signs obviate the necessity of writing in extenso, are optional, simplify the reading and are an economy in space.

Appoggiatura.

The Appoggiatura or Grace Note is a small note or notes placed before a note, which in the case of a single grace note may be either a full tone or a semi-tone higher or lower than the principal note. If the grace notes are double or triplet or quadruple they generally take the form of an arpeggio. If this grace note or notes are higher than the principal note it is known as a Appoggiatura Superiore, if lower than the principal note it is known as an Appoggiatura Inferiore.

The grace notes should always be played less accentuated than the principal note and a trifle quicker in a secondary sense, so as not to diminish the importance of the principal note.

L'Appoggiatura Breve.

This is known as the Brief grace note, and is distinguished by a line drawn across the grace note, and gives a very pleasing effect. You play this *always* using separate fingers for grace note and principal note. Give a *down* plectrum stroke for grace note IMMEDIATELY bringing down finger with hammer-like precision for following note *without* plectrum stroke . . . note the effect. For this reason you will probably find the 4th finger unsuited for this work. As in example you will find this better suited in 2nd position.

KEYNOTES Mandoline Parliament Report—Nil.

Get that "KEYNOTES HOUSE" Habit! The Home of the Banjo, 68, New Oxford Street, W.C.

Weber and the Guitar.

By Philip J. Bone, F.R.S.A.

CARL MARIA WEBER (1786-1826), the founder of German national opera, and probably the most widely influential German composer of that century, was an ardent admirer of the Guitar, and was as highly an accomplished performer on this instrument as on the piano. Baron Max von Weber, writing of his father, said that because of its subdued sympathetic tone, he made the Guitar his constant companion. His most beautiful songs were written with guitar accompaniment, and these melodies, at first unknown, sung by him in a not powerful, yet pleasant voice, with inimitable expression, and accompanied on the Guitar with the highest degree of skill, were the most complete of anything ever accomplished in this manner.

Weber was one of those musicians in whose family music was long a hereditary gift, but the restless nature of his father did not act favourably on the gifted child's education, for he led a wandering life as director of a dramatic troupe, consisting mainly of his own grown-up children. They visited all the German cities of importance, and bad as this roving life may appear, young Weber may be said to have grown up behind the scenes, for from infancy his home was in stage-land. In 1797, a theatrical speculation took the family to Salzburg, where Michael Haydn gave the boy gratuitous instruction in composition, and when they removed to Vienna a little later Weber became acquainted with a young officer, Gansbacher, a musical amateur and an excellent guitarist, and this acquaintance soon ripened into a life-long friendship, for Gansbacher, with Weber and other youthful companions, formed a society and sang their songs to Guitar accompaniment. When he removed to Breslau, Grove says : " He had also acquired considerable skill on the Guitar, on which he would accompany his own mellow voice in songs mostly of a humorous character, with inimitable effect. This talent was often of great use to him in society, and he composed many *lieder* with Guitar accompaniment."

In Breslau, after his resignation at the theatre, he lived by teaching the Piano and Guitar, and when he visited Mannheim in 1810, he found a friend for life in Gottfried Weber, also a guitarist, who arranged concerts for him. At one of these concerts he played for the first time his piano Concerto in C, and amongst the audience was Princess Stephanie of Baden, whose father, the Crown Prince Ludwig of Bavaria, Weber had met a few months previous at Baden Baden. The prince had been delighted and had walked about with him all night, enraptured, while he sang serenades with his Guitar. The princess was also very desirous to hear him in this capacity, so after the concert he sang her a number of his songs to Guitar accompaniment, making so great an impression that she promised to procure him the post of capellmeister in Mannheim, or make him an allowance of one thousand gulders from her private purse. All this ended, however, in nothing, for a few weeks later Weber received a message from the princess saying that her promise had been made too hastily.

For a period Weber resided in Darmstadt, where he composed his one-act comic opera " Abu Hassan." This was the first of his operas which has retained its position on the stage, and the second aria, sung by Hassan, is accompanied by two Guitars—the first performance being given in Munich, June 4th, 1811. During this time Weber composed numerous songs with the Guitar. For Kotzebue's " Der arme Minnesinger," he wrote four of these, and in a letter to his friend Gottfried Weber, dated May 16th, 1811, he writes : " You will have received my Guitar songs and noticed I have set no accompaniment to the Madchen. How can you possibly think I should have been so silly ? " This song, " Madchen, ach meide Mannerschmeichelein " is a canon, and the last of the series of " Six songs with the Guitar," Op. 13. The autographs of these songs were contained in a volume, which after being for some years in the possession of F. W. Jahns, mysteriously disappeared, but the owner had fortunately copied carefully the contents.

Weber visited Berlin in February, 1812, and " As one of the foremost members of the Berlin Singakademie, Lichtenstein had no difficulty in introducing him to cultivated and musical families, where he soon became a favourite by his pleasant manners, his admirable pianoforte playing and extemporising, his inspiriting way of leading concerted music, and above all, his charming songs and his Guitar " (Grove). At Carlsbad, too, he took part in the musical evenings at Prince Eugene's, and the principal attraction there was his songs with Guitar ; but his roving life came to an end in 1813, when he was appointed opera conductor in Prague. He reorganised and conducted the opera in this city till 1816, and on March 8th, 1814, he composed while there an " Andante for Guitar and Piano." This composition was not published, for only the title page and a portion of the work give evidence of its existence. He wrote much for the Guitar during his residence in Prague, and among other Guitar works, there was published in the city a volume of " Five songs with Guitar accompaniment," Op. 25.

During the summer of 1816, on the anniversary of Waterloo, he visited Berlin to conduct his cantata, and when he resigned his post in Prague in September, he spent the remainder of this year in Berlin, busily engaged in composition, and to this period belongs his duo for Guitar and Piano entitled, " Divertimento assai facile per la chitarra ed il pianoforte composta da Carlo Maria di Weber, Op. 38," which was published by Schlesinger, Berlin.

(*To be concluded.*)

JOIN THE " KEYNOTES " BANJO, MANDOLINE AND GUITAR CLUB.
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Around the Theatres.

Wyndham's Theatre.

THE FIREBRAND.

IT is a difficult matter to place this "comedy in the romantic spirit" in any one category, for it contains a mixture of tragedy, comedy, pathos and bathos, and several other ingredients, none of them very convincing. At the end one is left with the fixed idea that it is all utter nonsense.

Whether this was the author's intention, or what *was* his intention when he wrote it, it would be impossible to say.

However, the play serves at least one useful purpose as a setting for the always popular figure of Ivor Novello, who strides about the stage in picturesque costumes, somewhat reminiscent of a Harlequinade, declaiming his lines with such eloquence and fervour that one is almost persuaded that he means them.

Some of the lines in this extraordinary play are really beautiful, if only one could rid oneself of the feeling that it is all burlesque, and then suddenly some dreadful modern slang is introduced, and the illusion is shattered again.

The story is built around that once famous sculptor and artist, Benvenuto Cellini. He is madly in love with his model, Angela, whom he purchases from her old hag of a mother for forty ducats. How she is carried off by Alessandro de Medici, Duke of Florence, and how Cellini consoles himself with the Duke's amorous Consort is all part of the strange sequence of events in this remarkable play. Finally, Cellini, about to be hanged for plotting against the Duke's life, is saved by the intercession of the Duchess, and he gives up Angela to the Duke for all time, and is left dangling the key of the Duchess' bedroom from his finger. Here the improbable story ends, and it is as well, for it strains one's credulity overmuch.

Any success it may achieve will be due entirely to the two leading characters, Ivor Novello and Constance Collier, and to the excellent setting and costumes. Miss Collier's last act dress is gorgeous, and she makes a magnificent figure of mediaeval majesty. At the same time, one had only to close one's eyes to recall the scene of her former triumph in "Our Betters," and to hear that delicious intonation, "*Do you love muh, Bertay?*"

Campbell Gullan is the only one of the cast who is really in the period, and the effect is to make the play a little more uneven than it already is. Hugh Wakefield is hopelessly miscast as the Duke. His humour is of the modern brand, and his voice, figure and gestures are all out of the picture. Almost any other actor would be preferable in the part. Elsie French, famous as Mrs. Peachum in the "Beggar's Opera," is admirable as the old hag, and Dorothy Debenham quite good as the pert little maid.

This is Ivor Novello's first excursion into management, and while we wish him the best of luck we cannot but deplore his first choice of a play.

D. M.

Winter Garden Theatre.

KID BOOTS.

THIS production marks the end of the first phase in Winter Garden history. Leslie Henson, who has been in every show since this theatre opened, is to leave for Drury Lane sometime in the autumn.

As "Kid Boots" will be his last appearance here, it is only fitting that it should be even more of a "one-man" show than usual. He is on the stage practically all the time, and nobody else in the cast gets a chance of making any sort of impression, except Claude Hulbert.

Henson has never been more deliriously funny than as the caddie-master of the Everglade Golf Club. His facial expressions are more amazingly rubber-like than before, and his gags are so quick and unfailingly apt that you are kept laughing all the time he is on the stage. When he is off, oh! what a falling off is there!

The plot is so tedious, and the score so utterly tuneless, that it is desperately boring to listen to it. What on earth was Harry Tierney thinking of when he composed the music? It is difficult to believe that the same composer gave us "Irene," that delightfully melodious piece. Something drastic must be done about extra numbers if the piece is to run anything like it did in America.

June being unable to join the cast owing to illness, Edna Bellonini was given her chance, and she rose nobly to the occasion. She is very like June in profile, and though her dancing is not so dainty she makes a very agreeable heroine. Vera Lennox, as usual, has too little to do, and in this case, too little to wear. When will the management realise that a leading lady is waiting for them while she wastes herself in minor rôles? I am tired of re-iterating the fact, but perhaps one day they will wake up and stop importing incompetent actresses from the States, as in the case of "The Blue Kitten."

Apart from Henson, Claude Hulbert makes the hit of the evening with his very humerous *Ballet de Bain*, which on the second night of the play caused a furore and completely held up what little remained of the action. Hulbert is a charmingly modest and original comedian, who will probably get his rightful place when Henson has migrated to the Lane. Arthur Margetson is a pleasant hero, Diana Wilson an amusing foil to Kid Boots, and Peter Haddon, fortunately for the audience, has next to nothing to do or say.

George Hamilton has been promoted from the chorus to a principal part, and he made an excellent impression, his dancing being particularly good. The setting is sumptuous, and the last scene with its blaze of pink and silver quite the most beautiful thing the Winter Garden has given us.

"THE LOUNGER."

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Spring is Coming!

By D. C. Fairweather.

SPRING is in the air! Young blood appears in raiment of fantastic hues, crocuses (or croci, if you are of a classical turn of mind) are coming out in all their golden glory, and complexions are coming out in spots.

For these poetical statements I have the authority of *Indignant Taxpayer* and *Pro Bono Publico*, who at this time of the year sit down with an air of grim determination and write to inform the Editor of the *Daily Wail* that they have just heard the first cuckoo.

Unfortunately, I am not in a position to do likewise, living as I do in the region known affectionately in L.G.O.C. and Metropolitan circles as " 'Ighstreetken." We have no cuckoos in 'Ighstreetken—at least, not of the bird variety—and the only sounds of still life are the call of the hammerless plumber to his mate, and the chirruping of the pigeon-chested errand boy.

However, what we lack in Nature's glories we make up for in the marvellous assortment of Gents' Natty Shirtings and Cappings in the windows of those giant emporiums that have made Kensington famous throughout the land. The maidens of old England, lured hither by the colossal reductions from one pound to nineteen-and-eleven-three, flock in their thousands, and casting clouts in the way of furs and Russian boots, appear in the latest thing in pneumonia blouses. Whereupon we promptly have a return to arctic conditions with a strong N.E. blast to complete the idyllic Spring picture.

" Oh, to be in Chutneypore now that April's here! " as Ella Wheeler Wilcox or Shakespeare or some great thinker wrote so feelingly.

* * * * *

Of course, as a journalist, I have no business to decry the season of Spring, which proves a positive God-send in the matter of material for articles. The inscrutable editorial mind, for some reason or other, loves articles on Spring. No doubt it touches the romantic spirit that lies deep hidden in these men of granite will and inflexible mind. If all else fails, you have only to sit down and write 400 words on " Daffodil Time in Rotherhithe," or the " Habits of the Double-Breasted Reefer," and wait for the guineas to come flowing in. All that is necessary is a book on Wild Life borrowed from the Free Library. Yes, Spring is the time to make a little easy money.

Then, take poets (if you think you can stand the strain).

Where would these long-haired dreamers be without Spring, with its convenient rhymes of fifty-seven varieties? Sing, ring, thing and even ding-a-ding leap to the imagination, thus providing a ready-made song hit.

Of course, the ruthless editor will measure off the first twenty lines or so with a rule and use them to fill up a column, under the heading of " Spring: a Fragment," but who cares?

* * * * *

Apart from Nature and resplendent fashions, Spring is notable for the tender passion. In the Spring, we are told by no less a personage than Mr. Tennyson, a young man's fancy lightly turns to thoughts of love. Lightly, mark you! It is evident that in Mr. Tennyson's young days the question of taxi fares and restaurant prices did not enter into love s young dream. Nowadays, with the cost of living and loving at such an extortionate figure, not even the advent of Mr. Drage and his wholesale benevolence could justify the word " lightly."

I am willing to bet that Mr. Tennyson never took a girl to the Princes Cabaret for a night's entertainment. Lightly, indeed!

Personally, I am unable to understand why this season should be considered the time for thoughts of love. I always associate it with red noses and bronchial catarrh—" Do you lub be? "—Ugh! No, poets have basely and for sordid commercial reasons caused it to be broadcast as the season of love, whereas in reality Summer is the time. You can have your cuckoos: give me Cookham!

* * * * *

Last, but by no means least, Spring heralds the return of flat racing, so called on account of the number of " flats " who indulge in this pastime. The bookmakers, who have wintered luxuriously on the Riviera, start vocal exercises in their morning bath and chant " Evens on the field " in robust baritone voices.

Tipsters compose circulars which begin, " Dear Sir, or Madam, I know a certainty running at Lincoln next Tuesday. This horse will WIN. If it was to get left at the post it could let the others go five furlongs and then win a six furlong sprint on its head. My usual terms are five pounds, but on this occasion, as a huge advertisement, I will let you have the name of the animal for three penny stamps and a packet of Spearmint." The horse will then finish tenth of ten in a common canteen, or whatever the absurd expression is, and the tipster, not in the least daunted, will compose another even more magnificent offer which will WIN at Liverpool the following week. Its a great game, played slowly.

What the horses themselves think of Spring is a matter of conjecture. After having spent a comparatively restful winter with plenty to eat and no travelling about the country in loose boxes to cavort madly in snow, fog and rain, it must be extremely galling to have to re-appear once more at Lincoln on a cold March day, and to hear a purple-nosed, over-fed bookie shouting in contemptuous tones, "Hundred to eight, *that* 'orse!" when you think you are looking your best.

Too little, I think, is taken into consideration regarding the feelings of the horse, for it doesn't matter much what the owner, trainer or jockey *know*, if the horse decides otherwise.

No doubt the poet was thinking of this when he wrote:—

" In the Spring a young man's 'Fancy'
Promptly turns the other way."

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Confidence and Public Playing.

By Edward Fairs.

IN writing on the subject of confidence it is my desire to give one or two hints, as far as possible, with the object of helping others.

Of course, no hard and fast rule can be laid down, as everything depends entirely upon the temperament of the player, and what applies to one does not necessarily apply to another.

Lack of confidence is sometimes due to lack of ability, for which there can only be one remedy, and that is, practise.

Generally speaking, I think, faulty playing can be attributed to nerves.

Now, nerves attack various people in various ways. Some performers are unfortunate enough to be attacked in the region of the legs. Others are affected in the throat. While yet another form is lack of control over the mind, and consequently the fingers.

The worst form for the banjoist (or any instrumentalist) is the latter, as it affords him no outlet for escape. He is simply compelled to go on the stage and do what he can, or rather can't, as the case may be.

Perhaps, if I describe a few of the symptoms, some of you will recognise them.

The player usually feels in perfect condition until he catches sight of the numerous faces in front of him, and then his courage leaves him. When he tries to see his fingerboard he finds a haze covering it. His sense of judgment is lost, and he feels that he must move up six frets instead of one. The fingers feel as though they have suddenly become glued together, and when they do decide to move, it is generally in fitful jerks. The tune, although the player can hear it, seems to be miles away, and yet his wrist and fingers literally ache with the effort he is putting forward to produce tone.

I cannot guarantee that anything I have to say on this subject will overcome the difficulties of others, but I write in the hope that it will prove useful.

I consider that with the average player, who can usually put up a good show in the privacy of his room, twenty-five per cent. of his efficiency is lost when appearing on a platform in public. This will prove that a solo cannot be memorised too well. The player *must* know the particular solo *thoroughly*, and should be able to play it on his own without a flaw, otherwise it is hopeless to attempt to play at a public performance where he has so many adverse influences to detract from his efficiency.

Ability to concentrate is, of course, a great asset to confidence.

When one is alone in a room it is unnecessary to worry about what an audience might think of you. When one is on the stage it is still unnecessary to worry about what the audience is thinking about you, but unfortunately the majority are unable to convince themselves of this.

I suggest that the player should politely ignore his audience. I do not mean by this suggestion that he should adopt an attitude of supercilious indifference. Always remember that there is a vast difference between confidence and over confidence.

Another great mistake which is often made is in regard to tone production.

The popular idea among many people is, that the larger the room or hall, the greater the tone production must be in order to be heard by everyone. Of course, this is altogether wrong, but I am afraid that it is an idea which is responsible for many players possessing a poor right hand.

Forcing the strings is a direct result of this idea, and it is a sure way of *losing* what tone is coming from the instrument. What usually happens is this. The performer, rather than run the risk of missing a note tries to make doubly sure by placing his fingers too far under the strings, and instead of *vibrating* the strings in the right direction, he *pulls them up*, producing very little else but a clicking sound.

The action of tuning will sometimes have the effect of bringing a player " back to earth." Particular attention should be directed to this, as a string which is slightly sharp or flat is likely to prove extremely diverting.

One other point which in itself is commendable, but when carried to the extreme becomes a fault. I refer to the action of " doing one's best " for the benefit of the audience. Make an effort by all means, and *do your best*, but do not try and do more.

To hear a performer overdoing it is almost as bad as listening to a man making use of words of which he does not understand the meaning.

Be your natural self, and play in public as you would do if you were playing at home. That is what the audience expect to hear, and moreover what they desire to listen to.

INTELLIGENT PRACTICE.

By C. W. Wilkinson.

SOME people are lucky enough to be able to get in two or three hours practice a day, while others cannot manage to squeeze in more than half an hour. But it is not necessarily the person who has the most time who gets on the quickest. It all depends on how that time is spent.

The primary object of practice is ACCOMPLISHMENT, and a practice in which nothing new is accomplished is a waste of time. Five solid minutes spent on learning something new is far more profitable than say, fifty minutes " running through " a few old pieces.

" Running through " pieces is really nothing more or less than " slacking." Of course, if you do so for the purpose of being able to play them mechanically, without mistake, for playing out, say, it is quite alright, but otherwise it should at once be deleted from your " programme."

Don't waste time on " preliminaries." Get into your practice right away.

If possible, have a little mental programme of the particular things you wish to practice, then you won't have to waste time " wondering " what to do.

If a piece is just a bit difficult, don't give it up in despair. Take it bit by bit—concentrate, and make sure you know each bit before you go on to the next. You can conquer almost any piece that way.

Be Accurate—and above all—ACCOMPLISH something every time !

Get that " KEYNOTES HOUSE " Habit ! The Home of the Banjo, 68, New Oxford Street, W.C.

Ordinary Banjo Exercises III.

By Claude Day.

THE exercise published in this issue will be seen to consist of sixteen bars of solid double fingering for the thumb and first finger. (The other method may be employed if preferred).

I find it useful for freeing the fingers from stiffness when first sitting down to practice by running through it two or three times. It is not particularly musical, but there is a decided melody which should be well marked.

In my first article of this series I made an allusion to scales. I wonder how many players pay sufficient attention to runs and scales. I should think it is one of the most sadly neglected phases of Banjo playing. One rarely hears even a moderately good player executing clear quick runs up and down the strings, and when one considers that scales and "five finger exercises are the first things taught to beginners on the Piano it is obvious that no one on the Piano, Banjo, or any other similar instrument can hope to render any decent music without being able to perform what after all is purely elementary groundwork.

I do not say scaling on the Banjo is easy—on the contrary I consider it one of the most difficult studies for the instrument. It therefore requires more practice than it usually receives, and more attention to the matter would help to raise the general standard of Banjo music.

The next point I wish to raise is that of "Inversions of Simple Chords." Most players are aware, of course, that the same harmony is obtainable from the first three strings at three different positions, but not many think it necessary to learn where to find the other two positions of any harmony they might be playing. It is, however, vitally necessary for any player desiring to improve his or her standard to master and memorise all the inversions of at least the simple chords in general use.

For instance, take the tonic chord in F major in the first position. We have F on the 1st string, C on the 2nd and A on the 3rd. In the first inversion the bass note is raised to the treble, *i.e.*, the note on the 3rd string is made on the 1st, whilst those on the 1st and 2nd drop down to the 2nd and 3rd respectively. In this case we find the A at the 7th fret on the first string, F 6th fret 2nd string, and C 5th fret 3rd string (5th position chord). To obtain the second inversion of the same harmony, precisely the same process is applied. Raise the bass note (C) to the first string (10th fret), A and F drop back to the 2nd and 3rd strings, both also on the 10th fret making the 10th Barre.

Any other chord may be treated in the same way. Practice it in all the major keys and then in the minor. After that, play the simple scales in chords, *e.g.*, key of C commencing at the 8th position, chord of C G E and descending 7th position B G D, 5th position A F C, 5th Barre G E C, 1st position F C A , 1st position E C G, open D B G, 1st position C G E. Do this in other keys employing the same fingering.

This study gives one a working knowledge of the fretboard in the higher register of the instrument, opens a new field and gives more scope to the student, who, knowing all the inversions as well as the simple chords in any key is able to read music with greater ease, concentrate more on expression in playing and generally produce more satisfactory results.

Leger Lines.

THE ASTON BANJO CLUB.

THIS popular combination, numbering between thirty and forty instrumentalists, have been kept very busy lately in the concert world. On Saturday, 23rd January, they gave a most successful concert at the New Central Hall, Southfields, when a crowded audience evidently enjoyed every item of the excellent programme, judging by the way the selections were vociferously applauded.

Their rendering of Cammeyer's rousing march "Sammy on Parade" was a particularly fine performance, as were also their interpretations of "A Darkey's Romance" (*Grimshaw*), "Return of the Regiment" (*Grimshaw*), and "Memories of the Past" (*Kennedy*). The Banjo rendering of "Les Cloches de Corneville" (*Planquette*) was played with exceptional movement and emotion. Other items given were "Gay Gossoon" (*Ossman*), "In a Monastery Garden" (*Ketelbey*), and "Londonderry Air" (*Grainger*).

Mr. Harry Marsh, the conductor, must be congratulated on the way in which he has brought out the musical qualities of the instrument.

Another excellent concert was given at the Merton Hall, Merton, on Saturday, 6th February, before a most enthusiastic audience, when the following selections were rendered: "Sound of the Drums" (*Cammeyer*), "Aston March" (*Charrosin*), "Sammy on Parade" (*Cammeyer*), "Gay Gossoon" (*Ossman*), "Memories of the Past" (*Kennedy*), and "In a Monastery Garden" (*Ketelbey*).

Readers would be well advised to make a particular note of Saturday, 17th April, as this is the date on which the Aston Banjo Club are holding their 29th Annual Concert at Kensington Town Hall, and there is a big treat in store for all who attend.

There is bound to be a big demand for tickets, so book early!

Full particulars will be found on page 353.

* * * * *

We have received a letter from a reader asking for particulars of the Viobanjo. The Viobanjo, on which Mr. Norton Greenop is still experimenting, is an instrument the shape and build of the Banjette, but strung and tuned like the violin. It is intended to be played with the fingers or a felt plectra. It will shortly be on sale at Messrs. John Alvey Turner.

* * * * *

A reader in Manitoba writes to express his appreciation of our 15-guinea Zither Banjo, as follows: "It is a beautiful instrument and we are delighted with it. Had I known there was as much difference between it and the other Banjo, I would much rather have paid the extra amount and have secured both instruments the same." J. J. S.

* * * * *

A reader in Dublin sends us the following letter: "Would it be possible to form a *B. M. and G. Club* here in Dublin? There must be many devotees, working 'solo' here like myself, who would welcome an opportunity of getting in touch with other enthusiasts. I would be only too glad to do all I can towards its successful working, and could rope in a couple of members at once.

"Wishing Keynotes every success—I consider it far and away the best musical monthly, interesting from cover to cover."

Yours faithfully, J. R. S.

Some Answers to Correspondents are held over until next month, owing to pressure on space.

ZITHER BANJO TECHNIQUE.

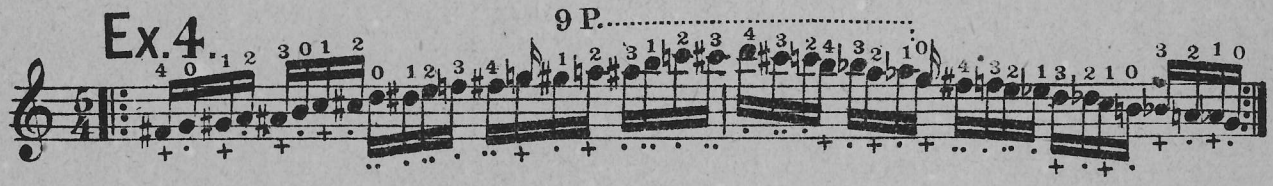
BERNARD SHEAFF.

Ex. 1.

Ex. 2.

Ex. 3.

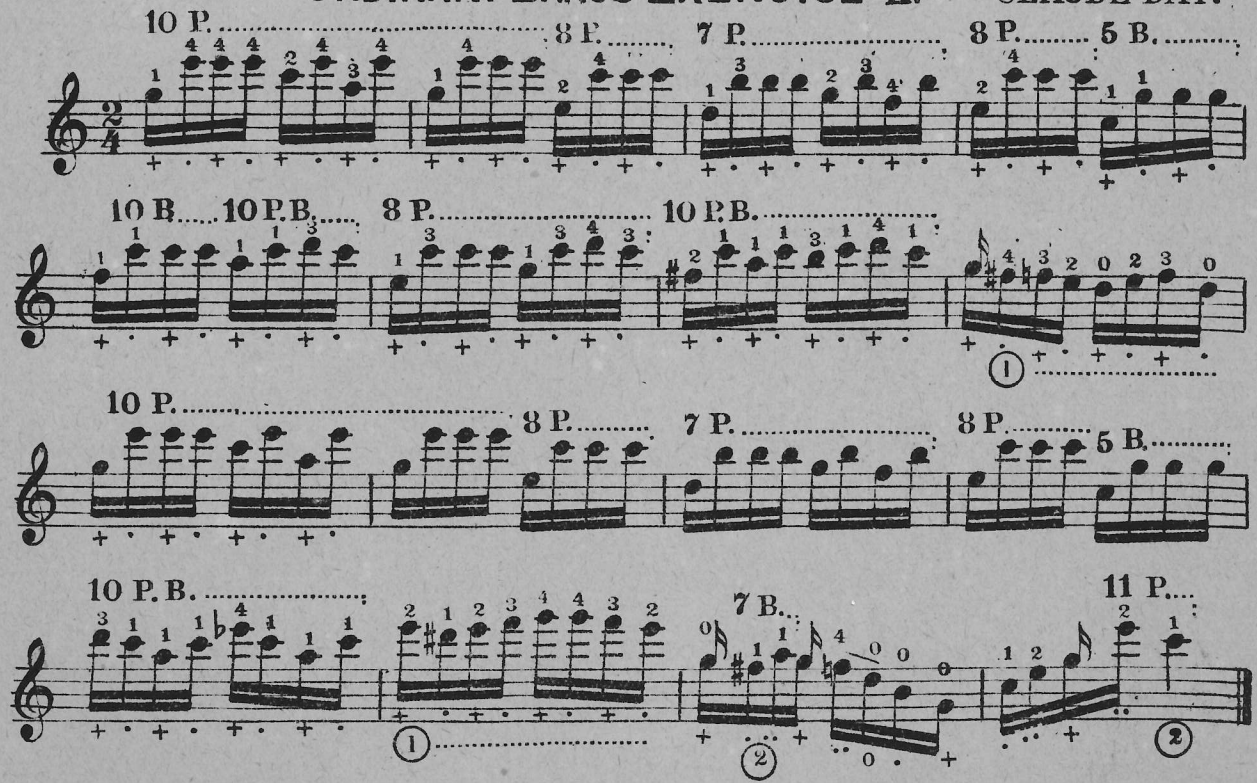
Ex. 4.



Ex. 5.

ORDINARY BANJO EXERCISE II.

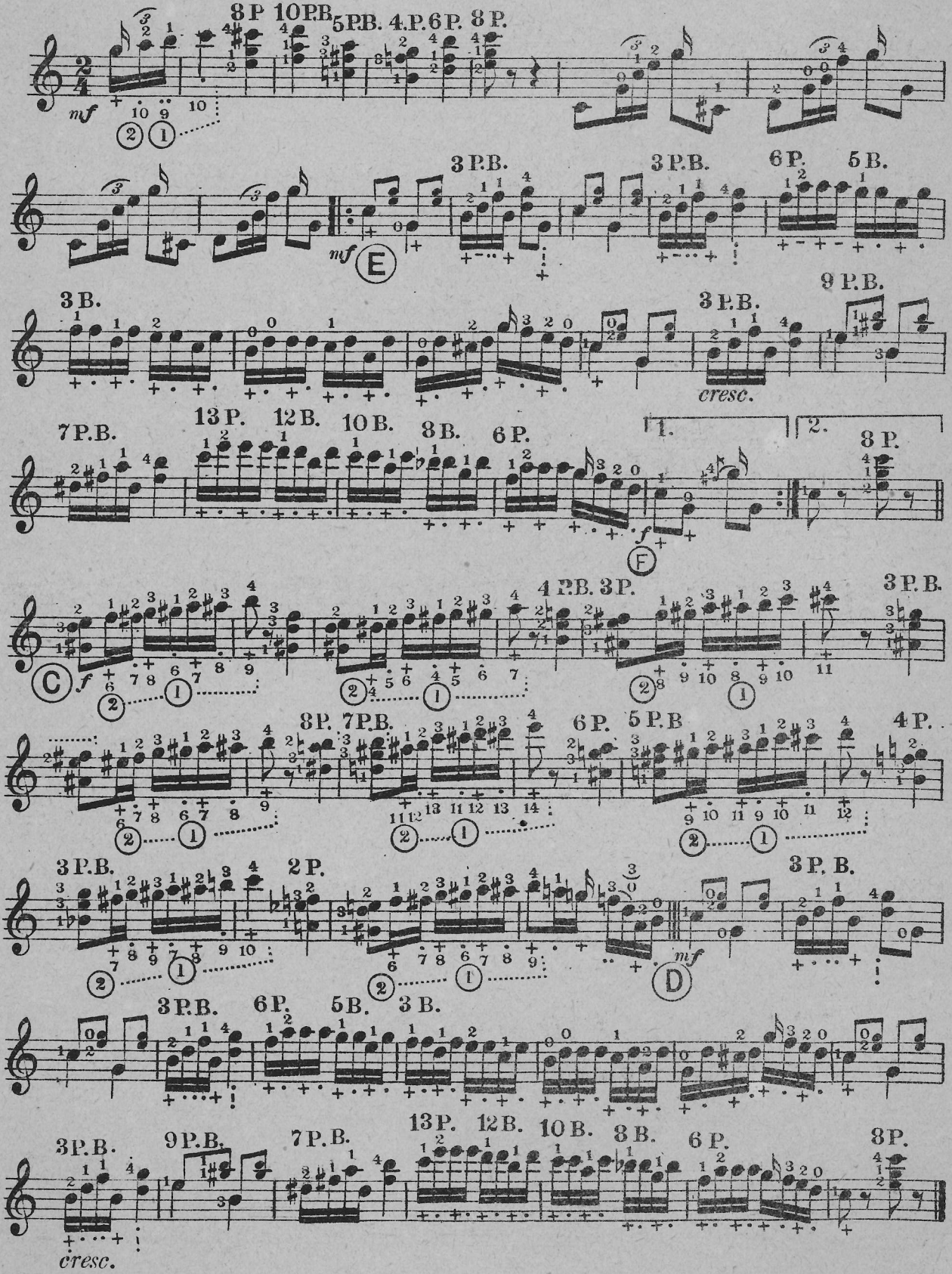
CLAUDE DAY.



Mazzeppa.

BANJO SOLO.

by JOE MORLEY.


8 P 10 P.B. 5 P.B. 4 P. 6 P. 8 P.
mf
3 P.B. 3 P.B. 6 P. 5 B.
mf
E
3 B. 9 P.B. 3 P.B.
cresc.
7 P.B. 13 P. 12 B. 10 B. 8 B. 6 P. 1. 2. 8 P.
f
F
C
f
4 P.B. 3 P. 3 P.B.
8 P. 7 P.B. 6 P. 5 P.B 4 P.
3 P.B. 2 P. 3 P. B.
mf
D
3 P.B. 6 P. 5 B. 3 B.
3 P.B. 9 P.B. 7 P.B. 13 P. 12 B. 10 B. 8 B. 6 P. 8 P.
cresc.

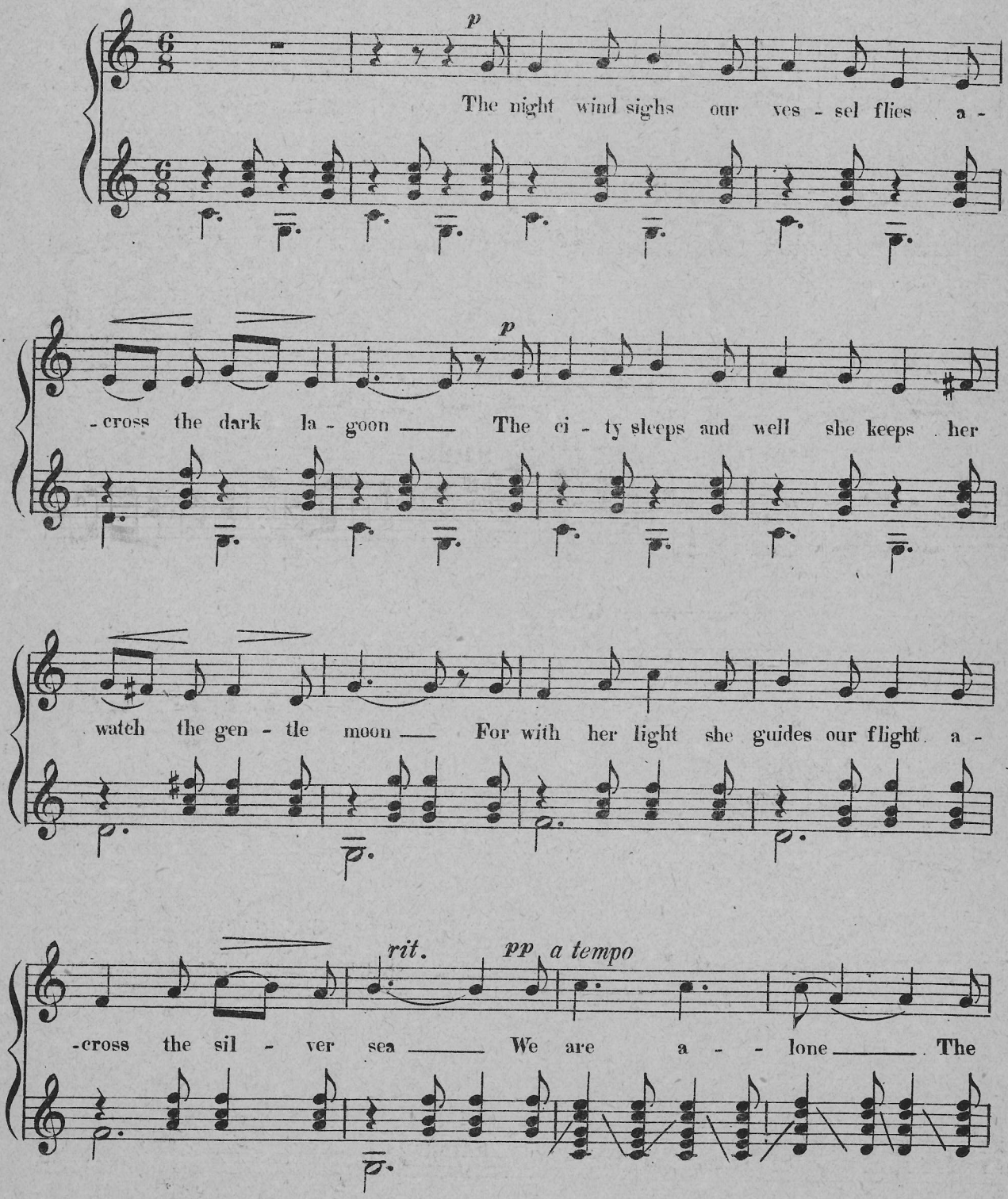
9 P.
10 P.B.
9 P.
mf
A
p
10 P.B.
5 P.B.
10 P.B.
9 P.
10 P.B.
10 P.
cresc.
f
2 P.B.
5 P.
8 P.B.
5 P.B.
mf
B
8 P.
11 P.B.
8 P.B.
5 P.B.
8 P.
10 P.B.
A TO B
mf
8 P.
E TO F
C TO D
E TO F
8 P.
12 P.
8 P.
8 P.
ff
Rasp.

Venetian Song.

(GUITAR Accompaniment)

Arr. by EVA M. PRIME.

TOSTI.


p
The night wind sighs our ves - sel flies a -
p
-cross the dark la - goon — The ci - ty sleeps and well she keeps her
watch the gen - tle moon — For with her light she guides our flight a -
rit.
pp
a tempo
-cross the sil - ver sea — We are a - - lone — The

/ *Thumb Up.* \ *Finger Down.*

world my own doth hold but you and me but
cresc.
you and me We are a - lone The world my
own doth hold but you and me, but you and
a tempo
p
pp
me Ah! la Ah! la
p
pp rit.
Ah! la Ah! la

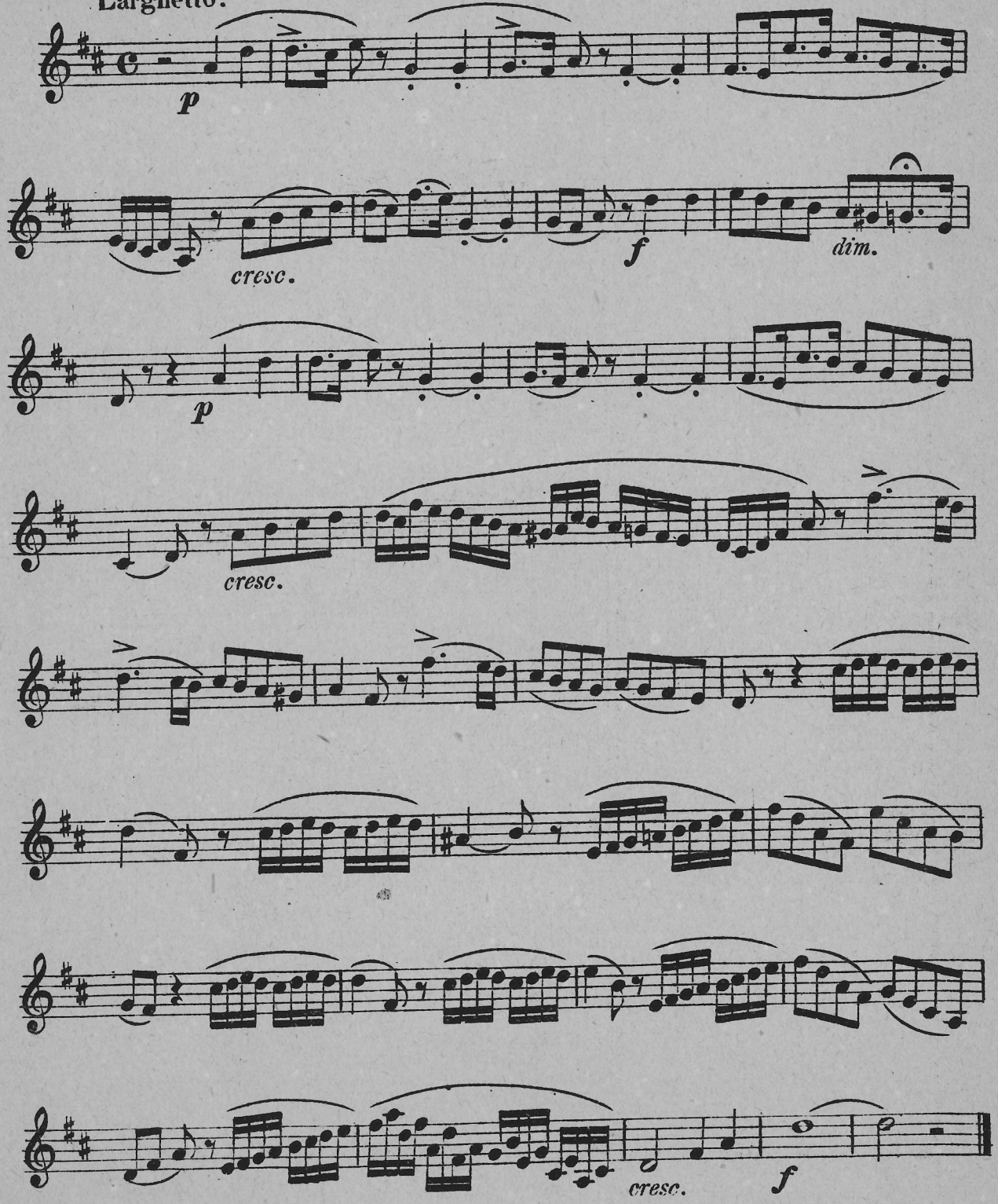
A GEM FROM THE OPERAS.

Lucrezia Borgia.

"COM' E BELLO."

MANDOLINE SOLO. Selected & Arranged by Carlo Murretti. DONIZETTI.

Larghetto.



Interviews with Celebrities (3)

MR. OLLY OAKLEY.

MR. OLLY OAKLEY, one of the most popular of present-day banjoists, was born in Birmingham. He first took up the study of the Banjo at the age of twelve, after hearing the Bohee Brothers play in Birmingham, and his first lessons were given him by Mr. Taylor, of Windsor and Taylor. His first professional engagement was in Birmingham at the age of fourteen, at a concert. He played the smooth-arm Ordinary Banjo, and the compositions most in vogue at that time included "Skipping Rope," "Queen of the Burlesque," "Black Beth," and "Cromarty." "The Queen of the Burlesque," was composed by Tilley, from whom Mr. Oakley afterwards took lessons.

He came to London in 1905, playing at concerts and masonic banquets, and in the Windsor Taylor Banjo Band. Amongst the concerts at which he appeared were those organised by Alfred Cammeyer, Clifford Essex, John Alvey Turner, Will Pepper, and the Aston Banjo Club.

Joe Morley, of course, was a popular favourite in those days, and often appeared on the same platform with him.

Mr. Oakley first recorded for the Edison Bell Company in 1904, and has since then recorded with most of the leading gramophone companies. He has also done a lot of work in connection with the British Broadcasting Company, and it may be remembered that he wrote an interesting account of the latter experiences in the February (1925) issue of KEYNOTES.

He has frequently toured the Riviera with his own concert parties, and during the war paid two visits to France with a concert party to entertain the troops. The second trip was in connection with the Canadian Government.

In 1915 Mr. Oakley was going to South Africa with a concert party, and several disconcerting events took place. In the first instance, they were "short-shipped" at Tilbury—in those days, needless to say, anything was liable to be left behind in favour of military material—and most of the professional luggage was left on the docks at Tilbury.

At East London, where the first African appearance was made, costumes had to be hastily put together and improvised out of the material to hand. In addition to these troubles, the boat was chased by the *Moewe*, the famous German pirate cruiser, on its way to South Africa, but it fortunately avoided capture or disaster.

When forty miles from Pietermaritzberg, the party was overtaken by a fierce South African storm, with terrific lightning and floods of rain, altogether a somewhat too exciting trip, one would say!

Last year Mr. Oakley played for the season at the Stadium Restaurant at Wembley, where many thousands were delighted with the music he provided.

He has no cut-and-dried plans for the future, but he is very busy with professional engagements, and all our readers will hope that he will soon be appearing at a John Alvey Turner concert again.

Mr. Oakley is married and has four boys, not one of whom inherits his talent for music, so there will be no prospect of our seeing a complete Oakley Banjo Band, I fear!

SOME LEADING QUESTIONS.

Q.—How did you first come to take up the Banjo?
A.—After having heard the Bohee Brothers in Birmingham at the age of twelve or so.

Q.—Why did you prefer the Zither to the Ordinary Banjo?
A.—Because the latter was too staccato and I preferred the more smooth effects obtained by the Zither.

Q.—What do you think of the present position of the Banjo?
A.—Very popular indeed, and showing signs of coming into its own again. Of course, the popularity of the moment is due to the dance bands, but I feel convinced that in time people will come to love the Banjo for itself, and to appreciate fully its charm in solo work. The dance work will teach them to learn the Banjo; after that, it is only a matter of time before enthusiasm directs them into the right channels.

Q.—Which do you prefer in dance bands, the Tenor or G Banjo?
A.—The G Banjo, if it is played well. It is better for all-round work, it has a big range, and is easier for modern melodies.

Q.—What do you consider your best experience in Banjo playing?
A.—Perhaps this was at a concert at Kew in 1925 when H.R.H. the Prince of Wales came into the audience while I was playing, and after the concert I was introduced to the Prince, who showed much interest in the Banjo.

Q.—What do you consider your worst experience?
A.—At a Concert at the Kensington Town Hall, while playing "Poet and Peasant," I caught one of the strings in my nail, where it remained absolutely wedged and I was unable to move it at all. A file had to be brought before I could release the string. The audience enjoyed this experience much more than I did!

Q.—What do you think of the KEYNOTES B.M. and G. Club?
A.—An admirable idea, and one that should be supported by all Banjo and kindred instrument lovers as a valuable means of furthering the interests of the instruments, and exchanging views on musical subjects.

Next month's Interview: Signor MARIO DE PIETRO.

Practical Elementary Harmony for the Banjoist.

By B. Sheldon Green.

THIS article closes the series, and it seems proper that it should contain some final hints and encouragement for beginners.

A careful revision of the preceding articles will make it plain that the harmonist's chief aim must be the introduction of as much variety as possible.

Each note of the given melody should be examined in order to discover whether *what precedes and follows it* will admit of the use of harmony other than that laid down by Rule I, and if so whether such harmony will be more effective or not.

In his early attempts the student should make good use of the Chord of the Dominant Seventh, which is particularly useful for establishing the Key of the given melody. This should be done as early as possible in the exercise, and a descending 4th degree of the scale will often give the opportunity of using Rule II.

Bear in mind that the Dominant Seventh may be introduced into any chord whose bass rises a fourth or falls a fifth, and at the same time do not lose sight of the fact that a bass note, other than the 5th degree of the scale, when used as a Dominant will carry the melody out of the original Key. It is not good to do this too often.

Endeavour to avoid monotony by the judicious selection of alternative basses (*i.e.*, other than those laid down by Rule I), and so give to the inner parts a more gentle, melodious, and effective progression.

Consolation is afforded to even the earliest beginners by the reflection that though they may err in judgment and so fail to produce "tasty" harmony, their work will always be grammatically correct if they stick to the four rules.

Our Club.

To the Editor, Keynotes.

Dear Sir,—As a member of the Keynotes Banjo, Mandoline and Guitar Club I trust you will be able to give me a little space in our valuable Journal, Keynotes. First of all to say what a wonderful innovation the Club is, and to offer one or two suggestions, if I may, which, personally, I think will be a benefit to all concerned.

The second Monday evening in each month is my happiest evening. I look forward with a great pleasure and a great pride to this night with fellow players. I, and I am sure others, have derived not only pleasure but *profit* at these meetings. The *atmosphere* of the Club is *fine*. It is in every sense of the word a *Social* Club. It is educational, too. I never "pack up my traps" without having learned something from those who play better than myself. This is learned either in conversation or by watching their playing very closely. The Club grows every month, and I trust will continue to grow till we find difficulty in "housing" it.

It is up to every member, as "Musica" says, to *bring another*, and not be content to simply attend and keep all the good things to him or her self.

Now I would like to make one or two suggestions, as one keenly interested in the Club's welfare.

(1) Last month our Chairman had to appeal to the "Sportsmanship of Members" to keep silent during solo playing. This cannot be emphasised too much. It is not only unsportsmanlike but ill-mannered to talk while some one is playing to us. As a member I would like to support our Chairman through your columns.

(2) Will the Chairman please *compel* members to give out the name of their solo. This is a great help in remembering the different tunes we hear.

(3) Cannot new members that join each month be *welcomed* by name, the Chairman reading out the names and the new members rising in their seats. By this method we should get to know one another better and by name.

(4) Would it not be a good idea to *open* each Meeting with the Club March?

(5) Could not, say, about ten minutes or a quarter of an hour at each Meeting be devoted to a short lecture by some well known player or authority?

A ten minutes talk on various subjects of interest to players. I am sure our Chairman, Mr. Sheaff, Mr. Cammeyer, Mr. Fairs and many other members could tell us something interesting about our instruments, the music, composers and such like.

I trust these few suggestions will prove acceptable and perhaps encourage others to take an "all round" interest in their Club.

We must *not* be content to just go to the meetings and play and enjoy ourselves. We must forge ahead till the name of the Club is known wherever music is known.

With best wishes for the success of Keynotes, the Club, and the new Keynotes House.

A Club Member.

On Sale.

Very fine Gerard Guitar, formerly belonging to the late W. H. Plumbridge. Also fourteen bound albums of Guitar Music (Sor, Regondi, Mertz, etc.) from the library of the late Ernest Shand. A splendid collection. £11 the lot.

—

De Luxe Windsor Zither Banjo. Condition as new. Listed at £24 without case. Bargain £12.

—

Cammeyer Vibrante Zither Banjo. Bargain for quick sale. £12.

—

Above bargains can be seen at John Alvey Turner's, 139, Oxford Street, W.1.

Sound v. Noise

THIS article is written as the result of conversations with many celebrated Banjo soloists and Banjo makers, and it is an attempt to show the serious-minded player that when he produces sounds from his instrument it will carry further than when he produces noises.

Sometimes noises are the result of a defect in the instrument, such as an unsuitable bridge or one too low : it is astonishing how often the latter is the cause of the strange noises produced by some performers, especially when the remedy in this case is so simple. It usually manifests itself by a " snapping " sound caused by the strings touching the frets instead of vibrating freely. In such a case it is impossible to expect any carrying power as the very cause of the carrying power, viz. vibrations, is absent. It will be found a very good plan to get a few bridges of various weights and heights and try them carefully one after the other, noting the different type of tone produced in each case. Each bridge should be tried with various forms of playing, such as strong picking near the bridge and delicate picking near where the neck joins the rim.

Personally I advocate a fairly high bridge as I maintain this produces a clearer and more responsive tone—at any rate such is the case with my instrument, and is the result of tests with many bridges.

It should be remembered that there is a limit to this height as, beyond a certain pitch, the notes of the upper register may sound false if too high a bridge is used. This is easily seen by striking a single note on the first string about the 12th or 14th fret—if the bridge is too high the note will change slightly during the vibrations.

It will be found that a higher bridge means slightly more difficult playing, but when one produces sound instead of noise it seems to me the little extra practice entailed is well worth the trouble.

Often, too, I think this noise is produced by the wrong picking of the strings ; many players appear to get under the string and pick it upwards instead of horizontally. If any player finds he is getting under the string he should re-commence playing all his pieces *very* slowly, and try to cultivate striking the string more than actually picking it. A clearer tone will be the result, and he will find he is producing sound instead of noise. A player who habitually gets under the strings is most unpleasant to listen to, whether he is playing in a concert-hall or a room, but especially is this so in a room when you are sitting close to him. To be vulgar it sounds as if he is spitting all the time, and yet there are players who have continued to spit for years and never seem to tumble to the fact that they are supposed to be playing a musical instrument !

On the Silver Screen

FILM NOTES.

" *THE Rat,*" with Ivor Novello, Isabel Jeans and Mae Marsh, deserve pride of place in the recent releases, not only because it is a British film, but because it is one of the best examples yet seen of native film art. I always thought, when the play was first produced, that it would make a considerably better film, for there is plenty of action and the dialogue really amounted to a sequence of sub-titles at the best of times.

Ivor Novello is an ideal choice for the title rôle, and he acts better than he has ever done before. Isabel Jeans, a most snakily seductive vampire, proves that Los Angeles is incapable of giving us a better actress for this type of character. The closing scenes of the film, where Odile is on trial for her life and the demented Rat is trying to give himself up for the murder, are admirably done, and the almost universal sniffing that pervaded the Capitol showed that the acting " got home."

* * * * *

" *Riding for a King,*" with Steve Donoghue as the star, is yet another instance where it is considered that because a man is a success in one sphere of life he must necessarily be a natural film actor. Nothing could be further from the real facts, and although Steve is pleasantly unassuming throughout, you feel that the little man is being " directed " in every movement. The race scenes at Lincoln are thrilling, but too short, and the plot is of the penny novelette persuasion.

* * * * *

" *Kiss Me Again,*" with Monte Blue and Marie Prevost, is undoubtedly the film for intelligent picture-goers. There is practically no action and the plot is ageless, but the production of Ernst Lubitsch is a sheer joy from beginning to end. The delightful satire and unexpected touches which he introduces are only excelled by the wonderful acting of the two stars. This is a film to see again and again, so do not be put off by the extremely weak title, but go and see it without fail !

* * * * *

If you go to see " *Stella Dallas,*" be advised by me and wear a mackintosh-suit and carry several spare handkerchiefs with you. This is the film that caused so much weeping at the Tivoli that they had to have the place re-upholstered after the run. I verily believe that the average woman loves nothing quite so much as a good, hearty sob, and the music which accompanied the film was drowned by the wailings and chokings of a thousand throats. The film itself deals with that sure-fire topic, Mother-Love and Self-Sacrifice. Personally, it made me weep with pure and unadulterated boredom, but if you are one of those film fans who like to leave your brains in the cloak-room, you will revel in it.

Proficiency via Practice.

By Chas. H. Stainer.

I HAVE been a teacher of the Banjo for many years now, and my opinion is that the lot of a conscientious teacher is neither a happy nor an easy one. When I refer to a conscientious teacher I mean one who really takes an interest in his work and uses his utmost endeavours to secure his pupils' advancement. Personally, I feel more fatigued after an hour's teaching than after playing in a dance band from 7.30 p.m. till midnight. It is consequently very disheartening when, after taking an infinite amount of trouble over explaining a certain intricacy, the pupil comes along for his next lesson and, either through forgetfulness or neglect of practice (more often the latter), has made no appreciable progress in the particular study upon which you have been concentrating.

Many pupils blame their teachers because they consider they are not making sufficiently rapid progress, overlooking the fact that the pupils themselves are the people really at fault through not putting in a requisite amount of practice. The first question I am invariably asked when a would-be pupil calls is, "how long will it take me to learn?" There is really only one reply I can make to this query. "It depends entirely upon yourself; if you put in constant and regular practice, and show an aptitude for the instrument, there is no reason why you should not be attempting a solo or two by the end of a quarter." Constant and regular practice, as I refer to it, means at least one hour a day for seven days a week. If a pupil cannot, or will not, spare this amount of time he will never become a proficient Banjo player. That is, at any rate, my own personal opinion, based on actual experience.

Some teachers certainly are deserving of censure by their pupils by reason of their antiquated methods of teaching, but this is a subject I would like to deal with in a future issue of Keynotes. The main principle underlying the present article is to impress upon pupils the absolute necessity for constant and regular practice if they aim to rise above mediocrity.

Music teachers have their own peculiar experiences, and a few of mine may make interesting reading.

I can remember only one pupil who was an absolute failure. After repeatedly emphasising the necessity for practice, at about the sixth lesson, when he had made little or no progress, I tackled him on the question and suggested he was not putting in the requisite amount. Oh yes, he was, quite an hour a day (this with some amount of indignation). However, after the tenth lesson I again suggested that he really could not be practising an hour a day or he would certainly have made more progress, and I asked him to tell me truthfully how much time he was spending on the instrument. Then I learned the truth. He was a Commercial Traveller, and the only time he had for practice was on Sundays! My suggestion that he should postpone his studies until he had more spare time at his disposal was acted upon.

On another occasion I had two pupils who, being friends, decided to take lessons together. Never have I

(*Continued from previous column*).

instructed keener pupils. Neither would allow the other to forge ahead, and frequently when they called for their lessons I found they had already tackled the particular studies upon which I had intended instructing them. The ultimate result was they were playing fairly difficult solos towards the end of their second quarter's tuition. Such pupils as these give encouragement to a teacher, and lighten his burden considerably.

Possibly the most amusing request I ever received was from a would-be pupil, who called one Monday evening with a Banjo and said he had accepted an engagement to play in a dance band on the following Thursday. He knew nothing about the instrument, but could I spare sufficient time to give him as many lessons as possible to enable him to give an efficient performance on the Thursday? I declined the request on the grounds of pressure of business, pointing out that were I to undertake intensive tuition for a quarter I could not guarantee even then that he would be an efficient dance banjoist. He seemed somewhat surprised at this, but appeared determined to complete his engagement Whether he did or not I do not know, but my sympathies at the time went out to his fellow musicians and the people who attended the dance.

* * * * *

THE UKULELE.

From "The Customs of Mankind," by Lillian Eichler (Heinemann). Page 497.

"The Ukulele, a small guitar-shaped instrument, is not of Hawaiian origin as is generally supposed. A white man in Hawaii designed the instrument, using the Portuguese taro-patch violin as his model. He simply made the instrument one half the size, and gave it one half as many strings as the Portuguese instrument, and the result was a twanging, tuneful sound that offered an excellent accompaniment to singing. The Hawaiians adopted the instrument and used it at their festivities, as an accompaniment to their weird songs. Travellers who saw the Hawaiians use the Ukulele associated it with them, and gradually it came to be looked upon as a Hawaiian instrument. They have been using it now for more than a century."

ANSWERS TO CORRESPONDENT.

Q.—Could a small Guitar be tuned as a Ukulele and used with Piano? What strings would you advise?

A.—Yes, a small Spanish Guitar could be so used: Ordinary Guitar strings (Gut) should be used. Guitar tuning is the same as a Ukulele, but a different pitch.

Q.—Why are some Banjo bridges smeared with a gritty substance under the fret?

A.—To prevent slipping.

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BANJOIST

Miss MARY CRAUFURD
SOPRANO

Mr. A. D. CAMMEYER
BANJOIST

Mr. BERNARD SHEAFF
BANJOIST

Mr GEORGE ELLIS
ENTERTAINER

Mr. CYRIL WELLER
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and the

ASTON BANJO ORCHESTRA

CONDUCTOR — Mr. HARRY MARSH

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"Keynotes" Banjo, Mandoline and Guitar Club.

REPORT OF 6TH MEETING.

ON Monday evening, 8th February, the sixth meeting of the above Club was held in the Drawing Room of the Y.M.C.A., Tottenham Court Road.

Another successful evening has to be recorded. Our Chairman opened at 8 p.m. with seventy-eight members and friends present.

About 7.45 a little burst of clapping from friends round the door announced the arrival of Mr. Alfred Cammeyer with Mr. Sheaff and one or two friends. We got to business right away on the "Play or Pay" game. Apart from one or two absentees the "going was good." We battled bravely with our "nerves," faced the audience, played, plucked or waded our lonely ways through our respective solos, and then resumed our seats feeling that, well before our time, we were on the way to a place with a very warm climate.

The room *was* warm, and with seventy-seven pairs of eyes watching your every movement—well it helped me to solve the question—why do some banjoists stand up and some sit down to play?

Of course it is pretty obvious, if your legs *won't*, they *WON'T*!

Herewith the list of Club Members put upon the rack at this meeting. All survived and came through with flying colours:—

	Mandoline.	
A. J. Lee ..	.. "William Tell" ..	*Fletcher.*
	Banjo.	
B. Sheaff ..	.. "Berceuse" ..	*Cammeyer.*
T. H. Swift	"Dashwood Quickstep"	*Oakley.*
S. Larking	.. "Donkey Laugh" ..	*Morley.*
Pat. Lavender	.. ..	
Miss Leathwick	.. "Gold Diggers" ..	*Morley.*
H. Pegley	"Dashwood Quickstep"	*Oakley.*
E. Nelson ..	"Unpublished Gig"	*Morley.*
H. Phelps	.. "Gold Diggers" ..	*Morley.*
J. Ruth ..	.. "Rugby Parade" ..	*Oakley.*
W. Raven	.. "Niggertown" ..	*Morley.*
E. Ratley	.. "Rugby Parade" ..	*Oakley.*

Amongst the "volunteer" items was one of great interest. A Quintette of Banjoists played Cammeyer's "Chinese Patrol" and "Handy Jack." These two items were greatly appreciated. We should have many more such items; they are nice to listen to, and should be a great help to the individual player.

How did the Club March go? Why, it was *great*. There were too many who did not take part. But as I was one of these I must not say too much about it. But there *were* too many silent Banjos. The Mandoline made up its mind to be there and it *got* there. Bravo! Mandoline section.

Our Chairman's remark that those who do not play the March at the next Meeting will be fined, I heartily endorse. I am "swotting" hard at it. It is wonderful what men (not to mention ladies) will do to protect the pocket.

It is hardly necessary for me to say how much we appreciated Mr. Cammeyer's solos. The fact that this artist was present ensured us of a "treat in store."

Mr. Cammeyer was in a happy mood and played well. I think that is all I will say of this gifted Banjoist.

(*Continued on next column*).

Flat *versus* Arched Wrist in Plectrum Play?

I WAS, and for many years, a flat wrist player. Plectrum play was my chief failing. I was a pupil of the late Mr. W. I. Fletcher, who, now that I remember, ALWAYS played with an arched wrist. That, notwithstanding, he never corrected my right-hand defect but allowed me to cultivate my own style of plectrum play as best I could. Not until I joined the Italian Army in 1916 did I find out the reason for my poor plectrum play, and that reason was the FLAT WRIST.

There were many excellent Mandoline players in the Italian Army, and with their advice and tuition I soon cultivated the Italian style with marked, or rather, with remarkable improvement and satisfaction to myself.

Mr. Sheldon Green's defence of the flat wrist defeats itself. He claims WRIST action. Demonstrate this for yourselves and you will find this to be a physical impossibility. With a flat wrist as suggested by Mr. Sheldon Green "up and down" action you have in plenty, which is no earthly use for plectrum play. But "East to West" action is negligible and useless. Even Mr. Sheldon Green tacitly admits that playing from the elbow is wrong because he claims WRIST action for himself. This being the case . . . it MUST come from an arched wrist. Let it be understood that by arched wrist is not meant an acrobatic contortion, but only sufficient to overcome the natural conformation of the wrist bone to give that free and easy "East to West" movement which otherwise is impossible as in the case of the flat wrist.

PARTENOPEA.

(*Continued from column* 1).

Those who have heard him play *know* what a treat we had. Those who have *not* heard him play—well, they are the losers.

Mr. Cammeyer called out, what would you like? (Fatal mistake). So many names were called out that he decided to pay half-a-crown instead. He put this on the table: I don't know if the Treasurer is now minding it or not. But he played and payed.

Another visitor to our Meeting on the 8th was Mr. Will Herbert, the well known Zither Banjoist who broadcasts from 2L.O. Mr. Herbert entertained us with several solos, all of which were greatly appreciated. He was greatly impressed with our Meeting, and wishes he could attend more regularly.

His playing was hampered by the heat of the room. This heat was a great drawback to all present. We hope in future to be able to "stick" to our *Own* Room. We have learned to love the Y.M.C.A. as our headquarters, but we *must* have our old room.

Do not forget date of next Meeting. Monday, 8th March, doors open 7.30 p.m., The Reception Room, Central Y.M.C.A., Tottenham Court Road.

"MUSICA."

LATE NEWS.

On going to Press we hear of the wedding of Miss Joan Revel and Signor Mario de Pietro. This takes place on Thurdsay, 4th March, at Kensington Pro-Cathedral. All Happiness!

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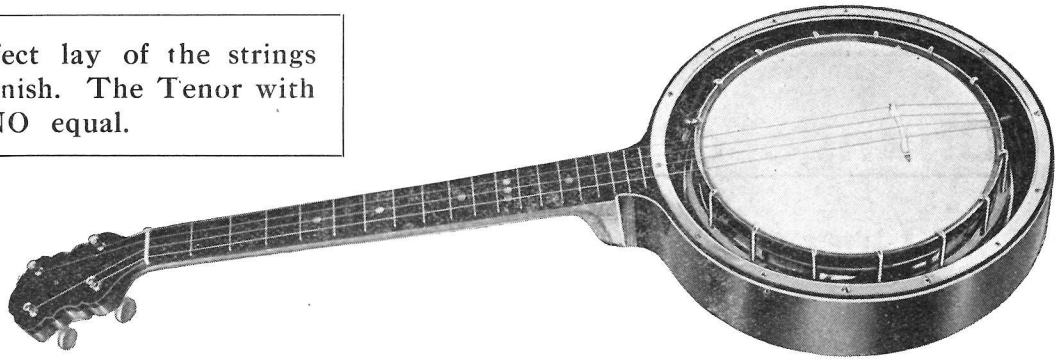

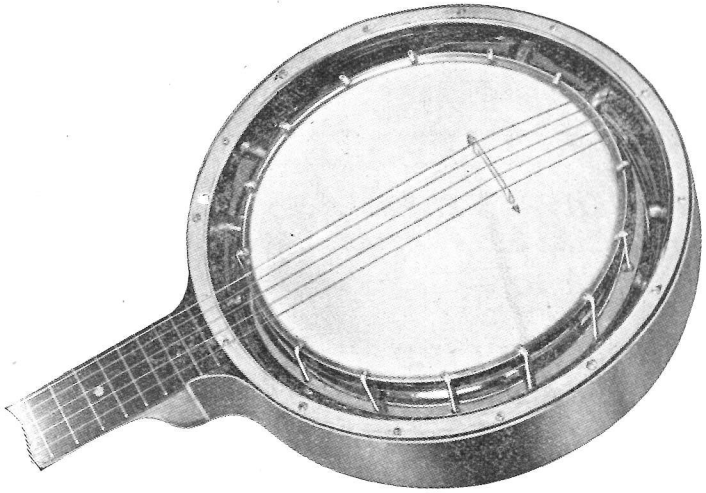

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